

THE Musical Times

Versions of the 'Marseillaise'

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'New School of Velocity,' Op. 834 (sixteen numbers), is rather more advanced; here the four studies with irregular time-groups are of very special value. Schmitt's 'Etudes,' Op. 16 (fourteen numbers), are still more advanced; they are of particular service for the practice of *legato* extensions, and the benefit will be further enhanced if they are transposed a semitone up or down with the same fingering, not a difficult task in some cases. Czerny's 'School of Legato and Staccato,' Op. 335 (ten numbers), is excellent for *staccato*, and for brilliancy in chord playing.

Youthful pianists will be delighted with Ernest Newton's 'Woodland Dances.' The composer has hit upon very happy titles—which go a long way with most young people—suggesting woodland scenes quite out of the ordinary beaten tracks. Thus we have 'The Squirrel's dance,' 'The Hedgehog's dance,' 'The Grasshopper's dance,' 'The Cuckoo's dance,' and 'The Magpie's dance.' The music throughout is whimsical, rhythmical, very tuneful, and admirably written for young players. Teachers should certainly add this set of dances to their list of teaching pieces.

For the Fallen. Poem by Laurence Binyon, set to music for chorus and orchestra by Cyril Bradley Rootham.

[Novello & Co., Ltd.]

Both in regard to words and music 'For the fallen' strikes a note too often absent from elegiac works called forth by war. There is genuine feeling, but there are pride and dignity as well. Mr. Rootham makes use of thematic material drawn from widely different sources. A quotation from the plainsong of the Mass for the dead has a prominent part in the introduction, and is referred to effectively from time to time, while at the words:

They went with songs to the battle, they were young,
Straight of limb, true of eye,

the orchestra makes combined use of fragments from 'The girl I left behind me,' 'Men of Harlech,' 'The Campbells are coming,' 'The British Grenadiers,' and the rattling old Irish tune 'Garyone.' In striking contrast is the studied simplicity of the passage commencing 'They mingle not with their laughing comrades again.' There are some fine climaxes, and the work throughout, with its rhythmic interest, its modern feeling, and its subtle and fitting flavour of austerity, is an impressive and worthy tribute to our gallant dead.

New Century Organ solos. Nos. 1—10.

[G. Schirmer, Ltd.]

Of this well-produced series, we like especially the three numbers by Frank Bridge, and the Prelude Archaique by Paul Hillemacher.

Missa Festiva. A short and easy Communion Service in modern style. By Francis Burgess.

[Novello & Co., Ltd.]

Mr. Burgess's setting will be found useful in Churches where music making no great demands on either singers or organist, but at the same time tuneful and devotional, is required. It is commendably brief, with no long interludes and but two trifling instances of repetition of words. The organ part is mainly independent, without removing the centre of interest from the voice parts. Though modern in style, the service has an ecclesiastical tone imparted to it by the composer's occasional use of older idioms.

Correspondence.

VERSIONS OF THE 'MARSEILLAISE.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Concerning Gossec's version of the 'Marseillaise,' quoted by Mr. Wotton in your current issue, I should like to point out that the 'tame quavers' alluded to were not intended to be sung as written. In his text, Gossec was

only following the custom of the time; he knew that the correct interpretation was understood by everybody. In actual performance, the second of these apparently even quavers became a demisemiquaver, whilst the first carried an implied double dot or a dot followed by a demisemiquaver rest. These conventional alterations of rhythm were very common in the old music; they are fully discussed in my book on 'The Interpretation of the music of the 17th and 18th centuries,' which Messrs. Novello have now in the press.—Yours faithfully,

ARNOLD DOLMETSCH.

Hampstead, September 8, 1915.

ILLEGAL COPYING OF MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—The attention of the Composers' Subcommittee of the Society of Authors, Playwrights and Composers, has been called to the fact that many schools, church choirs, and bodies of a similar nature, buy one or two copies of church and other music and then proceed to make written copies of these in order to save the expense of further purchase of the sheet music. As this process is contrary to the Copyright Act, and a serious loss to the composers whose work is concerned, I trust you will give the matter the widest publicity in order that it may be known to the authorities that such copying is contrary to the law and will be stopped whenever it is brought to the notice of the Society.—I beg to remain, yours faithfully,

G. HERBERT THRING,

*Secretary of the Incorporated Society of
Authors, Playwrights, and Composers.*

September, 1915.

[This notice refers only to music that is still copyright, and we presume that the threatened action by the Society relates only to copyrights owned by its members. The infringement is not only a loss to the composers, but also to publishers and all other assignees of copyright property, as they have very good reason to know. The law on the subject has been stated in these columns on several occasions.—ED., *M.T.*]

OLD ENGLISH SERVICE MUSIC.

Mr. Royle Shore writes pointing out that what appeared to be a slip in regard to dates was the result of the address from which the passage was taken being 'cut' in delivery, and by an oversight reprinted without the omitted part being restored. The passage in full was as follows:

'To the middle of the 15th century we led in the world of music. We then fell back, but recovered ourselves in the following century, the first signs of a recovery showing themselves about 1518, when we were apparently beginning to sit at the feet of the Flemings, whose predecessors we had originally taught under Dunstable. The Reformation to some extent discouraged polyphonic development, though not to the extent supposed, for many composers ignored all attempted restrictions, and there was a wonderful culmination in the work of Orlando Gibbons and others.' The general preface to the 'Cathedral Series,' so sympathetically dealt with in Mr. Harvey Grace's article, contains a fuller account of polyphony under the English Reformation.

[We have received another letter from Mr. Edward U. Ireland on the subject. Mr. Royle Shore's remarks will, we hope, clear up the matter for him.—ED., *M.T.*]

Miss Amy M. Barton, of Kingsford Hill House, High Bickington, North Devon, writes to protest against Mr. Ashton Ellis's tirade against Nietzsche in our September number. She heartily endorses Nietzsche's attack on Christianity, p. 528, second column.